This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

**Usage guidelines**

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

+ *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.

+ *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.

+ *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.

+ *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

**About Google Book Search**

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at `http://books.google.com/`

805
V8
S4b
No. 2

B 950,138

# Carmen Arvale seu Martis Verber

OR

# The Tonic Laws of Latin Speech and Rhythm

SUPPLEMENT TO THE

PROLEGOMENA

TO THE

# History of Italico-Romanic Rhythm

BY

THOMAS FITZHUGH

PROFESSOR OF LATIN IN THE UNIVERSITY OF VIRGINIA

---

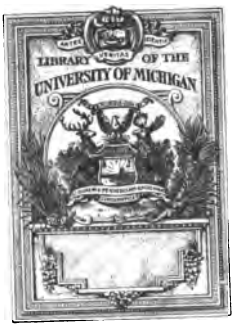
ANDERSON BROTHERS

UNIVERSITY OF VIRGINIA

CHARLOTTESVILLE, VA., U. S. A.

1908

805
V46
54h




PRESENTED BY
THE AUTHOR

# Carmen Arvale seu Martis Verber

OR

# The Tonic Laws of Latin Speech and Rhythm

SUPPLEMENT TO THE

PROLEGOMENA

TO THE

## History of Italico-Romanic Rhythm

BY

THOMAS FITZHUGH

PROFESSOR OF LATIN IN THE UNIVERSITY OF VIRGINIA

---

ANDERSON BROTHERS

UNIVERSITY OF VIRGINIA

CHARLOTTESVILLE, VA., U. S. A.

1908

MINTONI WARRENO

SAGRUM.

## INTRODUCTION.

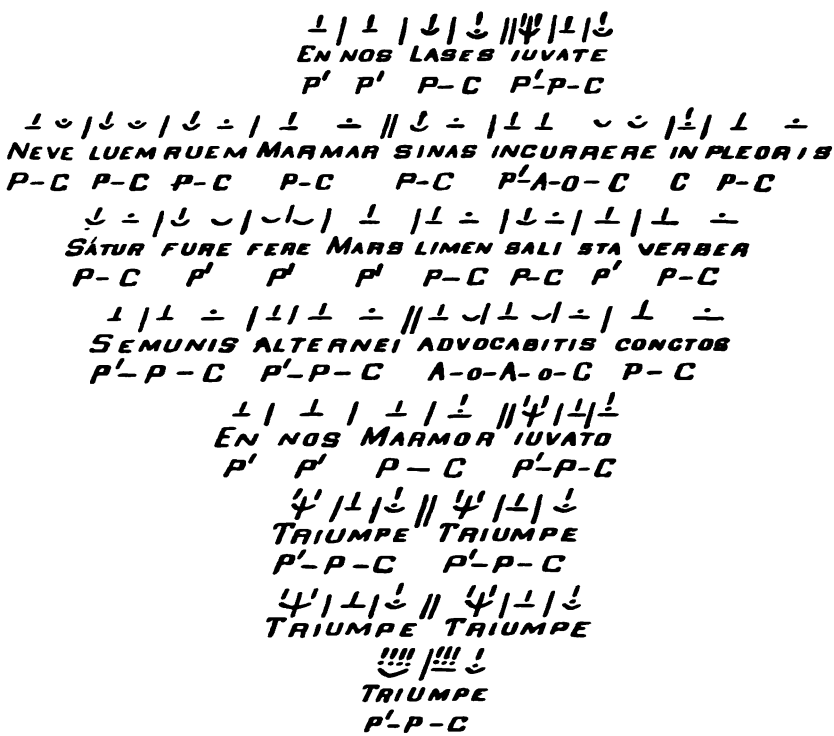
Since the publication of my Prolegomena in January last, further investigation of the tonic phenomena presented by the Carmen Arvale has revealed to me in fuller light the great tonic laws of Latin speech and rhythm. This brief supplement, which will be laid before the American Philological Association at the Toronto meeting in December of the current year, presents our ancient cryptograph of the sacred spear-cult and Saturnian-ritual of Mars in all its glory as the Alpha and Omega of tonic inquiry; it will outline summarily the tonic laws of Latin speech and rhythm; and it will develop historically the salient criteria of artistic evolution.

The distinguishing difference between my final conclusions and those of Hellenizing science will be found to lie in the substitution of the principle of the initial accent and descending ictus (Ictuum Descensio) for the phonetically inadequate and erroneous generalization of the Paenultima Law, and in the substitution of the principle of the sustained accentual thesis and ictual arsis (Ictuum Sublatio) for the barren and irrelevant incident of Hellenizing quantity.

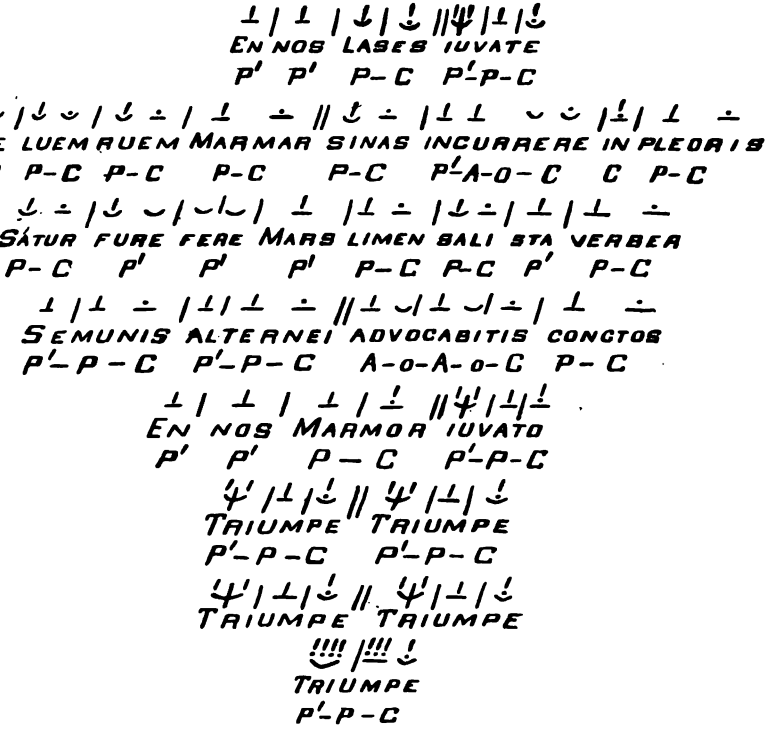
UNIVERSITY OF VIRGINIA,
November 1, 1908.

237282

## Sermonis Emendatio: Versuum Enarratio.


En nos lases iuvate
Neve luem ruem Marmar sinas incurrere in pleoris
Sátur fure fere Mars limen sali sta verbera
Semunis alternei advocabitis conctos
En nos Marmor iuvato
Triumpe Triumpe
Triumpe Triumpe
Triumpe

## Sermonis Emendatio: Versuum Enarratio.


En nos lases iuvate
P' P' P-C P'-P-C
Neve luem ruem Marmar sinas incurrere in pleoris
P-C P-C P-C P-C P-C P'A-o-C C P-C
Sátur fure fere Mars limen sali sta verbera
P-C P' P' P' P-C P-C P' P-C
Semunis alternei advocabitis conctos
P'-P-C P'-P-C A-o-A-o-C P-C
En nos Marmor iuvato
P' P' P-C P'-P-C
Triumpe Triumpe
P'-P-C P'-P-C
Triumpe Triumpe
Triumpe
P'-P-C

Non

INTERPRETATIO.

O LARES HELP US !
O LARES HELP US !
O LARES HELP US !
AND SUFFER NOT, O MARMAR, FLOOD AND DELUGE TO INVADE THE PEOPLE.
AND SUFFER NOT, O MARMAR, FLOOD AND DELUGE TO INVADE THE PEOPLE.
AND SUFFER NOT, O MARMAR, FLOOD AND DELUGE TO INVADE THE PEOPLE.
RAGE THY FULL, DREAD MARS, BESTRIDE THY THRESHOLD, STAY THY SPEAR.
RAGE THY FULL, DREAD MARS, BESTRIDE THY THRESHOLD, STAY THY SPEAR.
RAGE THY FULL, DREAD MARS, BESTRIDE THY THRESHOLD, STAY THY SPEAR.
IN TURN YE SHALL INVOKE ALL THE SEMONES.
IN TURN YE SHALL INVOKE ALL THE SEMONES.
IN TURN YE SHALL INVOKE ALL THE SEMONES.
O MARMOR, HELP US !
O MARMOR, HELP US !
O MARMOR, HELP US !
TRIUMPE ! TRIUMPE !
TRIUMPE ! TRIUMPE !
TRIUMPE !

U OF M

Non

# The Tonic Laws of Latin Speech and Rhythm.

I. The Latin Tones.

1°. The Ictual Acatalexis = O: Unsustained grave medial stress = Ictus Anceps.

2°. The Ictual Catalexis = C = 1: Sustained subaccentual grave final or free stress = The Ictus.

3°. The Bi-ictual or Unaccentual Acatalexis = A = 2: Unsustained acute initial and medial stress before O.

4°. The Tri-ictual or Unaccentual Catalexis = Paracatalexis = P = 3: Sustained acute initial and medial stress before C.

5°. The Quadro-ictual or Bi-accentual Acatalexis and Paracatalexis = Procatalexis = P' = 4: Strongly Sustained acute initial or free stress before A or P.

II. Tonic Illustration: quĕ, vĕ, ăs, ăd, ŏb = C; nĕvĕ, ărmă, facilĕ, cĕnsŏr, sŭbĭgĭt = P-C; Scĭpĭŏ, ŏmnĭă, facĭlĭă, facĭlĭŭs = A-o-C; ĭmpĕrātŏr = A-o-P-C; Căměnă, vĕrsūtŭm, făcĭlĭă, făcĭlĭŭs = P'-P-C; Mārs, fĕrĕ = P'.

III. Rhythmic Illustration: Acatalectic or Unsustained Feet: Scĭpĭŏ, ŏmnĭă = A-o-o, Căměnă, vĕrsŭtŭm, sŭpĕrāssēs = P'-A-o; Catalectic or Sustained Feet: nĕvĕ, ărmă, facilĕ, cĕnsŏr, sŭbĭgĭt, fŭlt, vĭrŏ, ădĕm, mărtĭ = P-C; Scĭpĭŏ, ŏmnĭă, facĭlĭă, facĭlĭŭs = A-o-C, Căměnă, vĕrsŭtŭm, facilĕ, facĭlĭŭs = P'-P-C; Acatalectic or Unsustained Dipodies: ĭmpĕrātŏr = A-o-A-o; Căměnă, vĕrsŭtŭm, facĭlĭă, facĭlĭŭs, sŭpĕrāssēs = P'-A-o; Catalectic or Sustained Dipodies: nĕvĕ, ărmă, facilĕ, cĕnsŏr, sŭbĭgĭt, fŭlt, vĭrŏ = P-C; Scĭpĭŏ, ŏmnĭă, facĭlĭă, facĭlĭŭs = A-o-C; ĭmpĕrātŏr = A-o-P-C; Căměnă, vĕrsŭtŭm, facĭlĭă, facĭlĭŭs, sŭpĕrāssēs = P'-P-C.

IV. The Tonic Law of Speech: The Law of the Initial Accent and the Final Ictus: Ictuum Descensio.

Note 1. The Paenultima Law: A phonetic illusion missing the Procatalectic Dominant Tone of Latin Speech,

V. The Tonic Law of Rhythm: The Law of the Sustained Initial Accent in Thesis and the Sustained Final Ictus in Arsis: Ictuum Sublatio.

Note 1. The Quantitative Law: An irrelevant and artificial incident mistaken for the reality.

VI. Rhythmic Evolution from the Graphic Formula of Prose P'ÁPC: P'ÁPC, which permits any sequence, to the Graphic Formula of Perfect Art P'ÁPC: P'P, which excludes C-C, C-A, A-A, and thus requires that the Accentual Thesis shall not oftener than once fall below the Tonic Horizon of Paracatalexis, and then only after Procatalexis in the sustained rhythm, and never after Catalexis, and that the Ictual Arsis in like manner shall not oftener than once fall below the Tonic Horizon of Catalexis, and then only under the same conditions.

Mau

# The Evolution of Latin Rhythmic Art.

A. The First Stage of Art: Numerus Italicus or Proto-Saturnian: C–C, C–A, A–A.

α. Neve luem rue̊m Mărmar sinăs incŭrrĕre in pĭcŏris. : C–C.
P–C P–C P–C P–C P–C P–A–o–C C P–C

β. Sĕmunis alternei advocabĭlis cănctos. : C–A, A–A.
P–P–C P–P–C A–o–A–o–C P–C

γ. Amicum cum vides obliviscere miserias. : A–A, C–A.
P–P–C C P–C A–o–A–o–C P–P–C

Inimicus ni es commentus nec libens aegŭe. : C–C.
P–P–C C C P–P–C P–C P–C

B. The Second Stage of Art: Numerus Saturnius : C–A, A–A.

δ. Lucium Scipione filius Barbati. : C–A, A–A.
A–o–C A–o–P–C A–o–C P–P–C

ε. Dedit Tempestatĭbus ‖ aptē merĕto. : A–A, C–A.
P–C A–o–A–o–C P–C P–C

ζ. Quŏquei hŭc dederunt imperatoribus summeis. : A–A, C–A.
P–C P–P–C A–o–o–A–o–C P–C

η. Ŏpĭpărŭm ad vĕtĕm quŏtundăm ‖ festosque dies. : Reversion to C–C.
P–P–C C P–C P–P–C P–C

θ. Subigit omne Leucanam opsidesque abducit. : C–A.
P–C P–P–C A–o–P–C P–P–C

ι. Quei apice insigne Dialis flaminis gessistei. : C–A.
P–C P–P–C P–P–C A–o–C P–P–C

κ. Honos fama vĭrtusque gloriam atque ingenium. : C–A.
P–C P–C P–P–C A–o–C P–C P–P–C

λ. Facile factis superabĭtis gloriam maiorum. : C–A.
P–C P–C P–P–C A–o–C P–P–C

Note 1. Hellenizing Quantity :–

μ. Virtutes gĕnĕris mĭeis mŏrĭbus accŭmŭlavi. : C–A, A–A.
P–P–C P–C P–P–C A–o–C A–o–o–P–C

C. The Third Stage of Art: Numerus Classicus : No C–A, No A–A.

ν. Arma vĭrumque cano Troiae qui primus ab oris. : P–C C = A–o–C: Perfect Art.
P–C P–P–C P–C P–C P–P–C C P–C

ξ. Non quibus videt immodulata poemata judex. : A–A.
P–P–C P–P–C A–o–o–P–C P–A–o–C P–C

Horace's cryptographic satire upon the last infirmity of artistic sustained Accentuoictual Rhythm.